

Over the past ten years, four solo albums, numerous 12" singles and the odd collaboration, Canadian skateboard kid turned roving techno troubadour Jake Fairley has carved out a successful career in the fuzzy hinterland between the worlds of indie and dance, collecting up a loyal worldwide following of big-hearted club misfits in the process. But growing up under the influence of the indie rock scene in his hometown of Toronto in the slowly-gentrifying neighbourhood of Parkdale, the path to techno stardom was not always an obvious one, and surrounded as he was by a decidedly rock-centric peer group Jake's earliest dabblings with the electronic side during the mid-nineties seemed destined to remain a private passion.

It was only when big fish in the small local techno pond Jeremy Caulfield chanced upon a prototypically physical Jake Fairley live performance in a downtown bar that an electronic recording career became a serious proposition, signing Jake up for the first release on to his fledgling Dumb-Unit label and forging a vital link in the North American techno network in the process. A series of critically-acclaimed dubby techno releases on Berlin's trailblazing minimal label Sender soon followed - amongst which lurked early touchstones of the emergent minimal techno scene 'Oshawa', 'CN Tower' and 'Exploder' - leading on to his debut artist album 'Crisis' in 2002. With this came international renown, top draw techno DJ endorsement, the Kompakt Speicher-series seal of approval, and eventually the inevitable move to Berlin to facilitate the spread of his sweaty, raw live performances throughout Europe's burgeoning club scene. From decidedly mumbled beginnings, the emerging vocal component of Jake's live performances became increasingly aggressive in the run up to 2004's return to Dumb-Unit for the release of 'Touch Not The Cat', and the raucous no-wave vocal live shows that accompanied this album of bolshy pants-off electro-rock could have given T.Raumschmiere himself a run for his money.

The Fairmont strand of Jake's recording career first emerged as an outlet for his more romantic leanings, imbuing ten tracks of lovable bedroom electronica with a smattering of mumbled vocal outpourings for the 'Paper Stars' album, released by Cologne's Traum Schallplatten back in 2002. But aside from a Pet Shop Boys 'Back To Mine' compilation appearance the Fairmont following was to remain low-key and decidedly cult until 2005, when the emergence of Jake's debut release for the UK's idiosyncratic Border Community label was to dramatically transform the hitherto club-shy Fairmont project into a serious live concern. The unassuming melodies of 'Gazebo' soon took on quite a life of their own, evolving into the sort of club monster that causes crowds to fly into raptures at the merest hint of the opening refrain, and thereby unlocking an unforeseen world of pop-dance possibility that would eventually find the sensitive Fairmont placed incongruously centre-stage at the 2007 edition of the rave-tastic Love Parade in Essen.

As welcome as the global adulation that comes attached to a club monster like 'Gazebo' may be, eventually the time comes for the multi-faceted three-dimensional artist to step out from behind the shadow of the massive hit, a feat which Jake achieved with aplomb with the 2007 release of the 'Coloured In Memory' album on Border Community. Uniting the elasticated rhythms of his trademark driving analogue machine-funk with intimate, hypnotic vocals, woozy, warm interludes and drugged-out highs, this warm and fuzzy Fairmont instalment showcased the true depth and variety of Jake's talent: for Fairmont's personalised spin on the danceable melodic electronics concept comes equipped with a soul-baring sensitive singer-songwriter edge. Shot through with subtle, if unexpected, nods to the grunge era - from the insidious Cobain-delivery of 'Fade and Saturate' to the stripped back guitars of 'Time's Fool' - 'Coloured In Memory' also saw Jake edge back musically closer-than-ever to his old friends in the Toronto indie rock scene, so it is no surprise that within this circle Jake would soon find a fruitful new collaboration.

When childhood friend and band man James Sayce found himself temporarily posted to the University of Groningen in the Autumn of 2008, Jake also decided to adopt the grey Dutch town as his European touring base, and during their collective downtime the pair would together assemble their eponymous Bishop Morocco album, where poppy, soaring new wave hooks are fused with a love of drum machines and tape hiss to produce a worthy addition to the chillwave cannon upon its 2010 release. This murky, atmospheric production sensibility has also seeped into Fairmont's recent solo work, as evidenced by the psych-goth of the '3 Cities EP' for Traum and his triumphant Border Community comeback, the truly epic 'Velora EP', whose lush harmonic synthscapes and the moody vocal mantras competently straddle either side of the indie-electronic fence, affirming his prevailing vocal tendencies.

In the time that has elapsed since the release of his last solo album Jake has given himself over wholeheartedly to the nomadic lifestyle that is the inevitable lot of the North America electronic music producer, flitting with the seasons between Toronto, Amsterdam, Berlin, Barcelona and Belgium before finally settling in his current Netherlands base, each time hauling his surprisingly-compact and thoroughly-charming all-hardware live show across the Atlantic to wedge his mumbled vocals and burbling machines into the confines of the DJ booth - or spread them across the grandeur of a stage - as the situation befits. Along the way he has managed to squeeze out a pair of Fairmont EP releases for Traum and Areal, as well as coming together with fellow outsider (techno) artists and Berlin-best-friends Metope and Pan/Tone to form the Beachcoma record label: an island of free expression within the vast ocean of Berlin's minimal monoculture that has so far hosted two Jake Fairley solo offerings ('Evaporator EP' & 'Gremlins EP') and the Fairmont 'Bercy' / 'Emax' doubleheader. Now settled in his new Dutch abode and open for European club and festival bookings, Jake is currently hard at work on his next Fairmont album missive, where - judging by the earliest demos - a luscious, husky and hooky songwriting component looks set to figure even more strongly than ever.

**For Fairmont live bookings, please contact: [katja@borderbooking.com](mailto:katja@borderbooking.com)**

# jacob fairley :

## full discography

fairmont:	“velora ep”	border community	2011
	“coloured in memory” (album)		2007
	“flight of the albatross”		
	“gazebo” / “gazelle”		2005
	“bercy” / “emax”	beachcoma	2011
	“all dreams are nightmares”	areal	2010
	“3 cities ep”	traum schallplatten	2010
	“down the rabbit hole” (split 12”)		2008
	“paper stars” (album)		2002
	“mansfield”		2001
“palace pier ep”			
“hotel deauville”	playmade	2006	
“i want to see the sun come up”	echochord	2005	
bishop morocco:	“bishop morocco” (lp)	hand drawn dracula	2010
	“last year's disco guitars”		
jake fairley:	“gremlins ep”	beachcoma	2010
	“evaporator ep”		
	“presence” (split 12”)	cereal killers	2007
	“sardines” (split 12”)	soniculture	2006
	“peninsular” (split 12”)		2005
	“animal love”	dumb-unit	2005
	“touch not the cat” (lp)		2004
	“nightstick”		
	“boozing and loosing”		2003
	“cossack ep”		2000
	“zagloba”		
	“frantic” (split 12”)	kompakt extra	2004
	“octane” (split 12”);		2003
	“motor” (split 12”)		
	“blood from a stone”	sender	2003
“going down the road”			
“cold world”		2002	
“crisis” (lp)			
“exploder”		2001	
“cn tower”			
the uncut	“devotion...”	fest-platten	2004
	“understanding the new violence”	dumb-unit	2003
jard fireburg	“super model”	dumb-unit	2003
	“suit is hot!”		2001
hands gruber	“firebird ep”	killer	2002

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